

# From the Top of Her Head to the Tips of Her Toes



One of Virot's Most Stunning French Conceptions for a Picture Hat for This Autumn.

A Hat by Riboux, of Paris, with the New Tilt, the New Crown and the New Uncurled Plumes, in Pale Blue Velvet.

The Most Coquettish and Alluring Models in Hats. The Prettiest New Conceits in Girdles.

THE jaunty little tip-tilted pancake hat, that poked itself saucily over one's nose last spring, has passed away, and in its stead, and behold! we have again the marvelous picture hats, with their deep, wide brims sweeping in graceful curves, and over which fall plumes in all their variable magnificence in effects of much richness in line and color.

So few, indeed, are the small hats—they are confined, in fact, to small tailored toques and hats for the theater—that one might well say flatly that only the big hat will be worn the coming season.

Last season the hats had a straight tilt from back to front, but the new hat has a side-long tilt from the left side of the back and down to just over the right eye. Most of the large hats are built on the lines of the Empress Eugenie hat of the Second Empire.

The brim is narrower on the right side in front and widest on the left side in the back, where the wide, soft brim falls in a graceful curve.

The crown is rather large, and a favorite pattern is the soft shirred crown, the necessary height being given to the hat by the plumes and the high barrette underneath. On some of the smartest hats the brim is the new mushroom shape, worn slanting sideways on the head.

A really delightful creation, a hat of Virot's shown by Hennessey, the Fifth Avenue importer, of New York, is a sailor shape in pale blue velvet. It is to be set straight over the face, but has a high barrette in the back covered with pale blue maline; the brim is also bound with maline.

Two extremely large wings exquisitely colored in a delicate shade of blue and mottled with smoke-colored feathers are set like flattened Mercury wings on the front of the crown and extend far out over the back. A narrow fold of silk is set between the wings in front, giving the effect of a deep silk buckle. Folds of silk are brought around in front underneath the wings and around the crown.

The crown is a high, round shape but invisible, as it is cleverly draped with three puffs of pink and white Dresden ribbon. A large steel buckle is set on the right side of the crown.

The back of the hat showed the pink facing of brim and filling of pink maline, above which an exquisite plume of the same shade is laid straight across, giving that indescribable, unmistakable cachet of Paris that is so illustrious and alluring.

A confection in delicate blue is a hat by Riboux, most graceful, most admirable.

A sailor brim of pale blue velvet is set high on a bandeau of pale blue maline, and the edge of the brim bound with maline.

A large tan crown of shirred velvet is set well forward on the brim, which is very narrow in front, but extremely wide on the left side of back. The hat has the new side tilt, which is emphasized by two plumes of pale blue, uncurled, and tipped with smoke color, which are set in front and drooped over the back of the brim.

Two oval buckles of black enameled gold hold the plumes in front. The very novel feature of this hat is the use of velvet "filling" instead of maline under the brim. A filling of pale blue velvet with a heavy cable cord shirred in the edge resembles a huge velvet flower and gives a most striking effect to the back of the creation.

A smart little walking hat in one of



Hat by Lewis, of Paris, in Black Velvet and Pink, with Novel Crown in Dresden Silk.

The narrow draped toque shapes is another by Lewis—a plateau of castor colored felt draped in soft folds. Around the brim is set a band of smoke-colored velvet. The wings are as marvelously tinted as a bit of mother-of-pearl, blending from blue to pink and from yellow to green, and shading to pearly white dashed with smoke color at the tips. One wing is turned up at a fetching angle, the other two are dropped over the hair in the back and are held in place by a band of smoke-colored velvet.

Very large roses will be used on many of the handsomest hats this fall. An admirable hat by Riboux is of nut-brown moire, trimmed with flowers. It is an oval shape, the brim being very wide at the side, with a slight curve over the face. There is no side tilt to the hat, but a barrette in the back gives it the necessary height. Three large roses with foliage are set on the crown, which is concealed by the flowers, and a veil of brown lace draped gracefully about the hat and falling over the brim in the back. The hat is faced with white moire and the back filled with maline.

While the great vogue of the "Princess" and Empire styles has detracted somewhat from the importance of the belt as an indispensable adjunct to one's toilette, still there are figures which appear to better advantage in a separate waist and skirt, and for tailor-made costumes a suitable belt is absolutely necessary.

## The Dainty Girdling of the Waist.

If one wishes to achieve the effect of the princess style with a separate waist and skirt, it can, of course, be attained by the use of one of the many attractive styles in which the deep girdles come. The lace girdle being the newest, most of these girdles are made of satin ribbon in shades to match or harmonize with the costumes, and are draped in graceful styles over a feather bone foundation. Most of them fasten in the back with French knots, rasettes, or a buckle effect in ribbon covered wire, or as ornamentation, but some fasten under the left arm, and one very fetching in blue peau de sole is built in surplus style, crossing in the back and the ends brought forward, terminating in the little French love knots always so dainty.

For those in search of something really distinctive nothing is more elegant than the handsome hand-wrought gold buckles, set with malachite, chrysoprase, jade, and other semi-precious stones, and worn on a wide hand-embroidered belt or girdle of silk or linen. One very odd design is a buckle by Vastine, showing an elephant's head and trunk in gold and richly jeweled. Another rich design is a serpent in Roman gold coiled about a huge sapphire. A matrix turquoise cut in triangular bits and set in an Egyptian winged design of Roman gold is weirdly effective. For wear with a tailored costume a narrower belt of Oriental embroidery, showing little white owls on scarlet or black ground and with hand-wrought buckle of old gold, is extremely novel and in good taste.

For popular wear the Roman belt of Roman striped silk with a silver buckle in Roman design will be a great favorite.

Some of the Parisian belts show a decided tendency to introduce elastic bands into the back or side of the girdle of taffeta pleated in the back with two points and with pleats interlacing. Under the arms is a short strap of elastic and in front a plain fitted low girdle effect, fastening at the side. Another novelty had the elastic introduced into



Showing the Correct New Shape, New Tilt, and a Delightful Massing of the Plumes.



A Virot Hat in the New Sailor Shape, with a Clever Effect in Sweeping Wings, in Pale Blue Velvet.

The Newest Caprices in Shoes and Slippers, and Boots and Gloves. Her Piquant Stockings.



A Lewis Toque in the Latest Narrow Effect of Draped Felt, in Castor.

storm-proof, and taking a polish as brilliant as the regulation patent leather.

Another boot for fall wear is the new puttee boot for hunting, riding or tramping; it combines the advantages of the ordinary boot with those of the puttee legging.

So many changes have been rung on the ever-popular Louis XV. and Colonial slippers that it seems incredible that anything really as novel as those styles could be created. Yet the new Gretchen slipper shown by Stern is certainly an entirely original and piquant idea. The peculiar way in which the tip effect is underlaid and the absence of all seams on the toe or ball of the foot are particularly clever.

Some of the most attractive styles for evening are Louis XV designs in black silk or satin heavily brocaded with rose-colored flowers, with pale green foliage and with cloth of gold rosettes or jeweled buckles.

A pair of black suede leather slippers,

with a butterfly design, in gold leaf, that gives the effect of a bit of Japanese lacquer work, are truly tempting.

Patent leather pump slippers, with red or gold heels and a gold band and bow, are the new "Cinderella" creations.

Even for evening wear the "tip-toe" shoe is becoming passe, and only the very daring will wear heels over two inches high on the street.

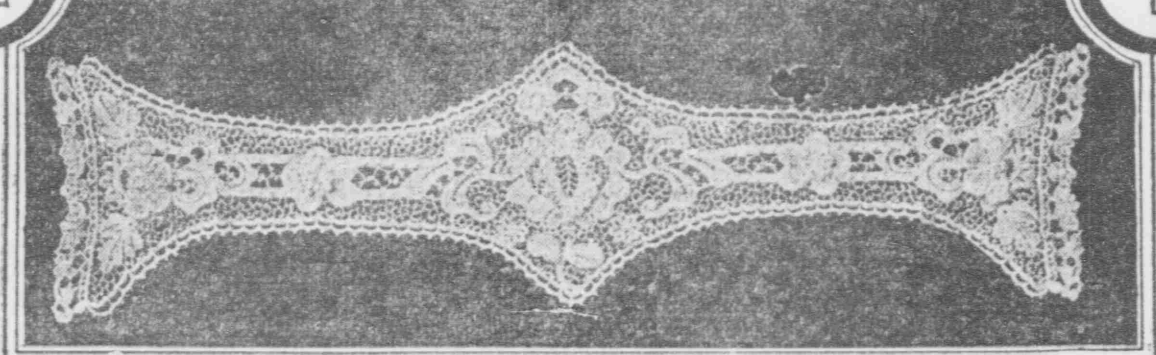
The lace shoe is still shown, but the button is the favorite street shoe for this autumn.

And, to be perfectly appointed, the foot, like the hand, must be given the gravest and nicest consideration. While stockings for street wear, it goes almost without saying, should never be so pronounced as to attract attention, there is still ample and artistic opportunity for originality in colors and designs.

The gauze hose that have had such a vogue this past summer, will continue to be worn during the early fall. For later wear silk stockings with the new clocking in self or varicolored clocking will be very smart for street wear. A very charming idea has just been shown in black silk hosiery by Stern, embroidered in a double row of tiny pink rosebuds.

For evening wear gauze silk, in black or white inlaid, with Point d'Aiguille or Point d'Alencon, are shown in charming designs. One very daring pattern is a serpent of lace coiled about the ankle.

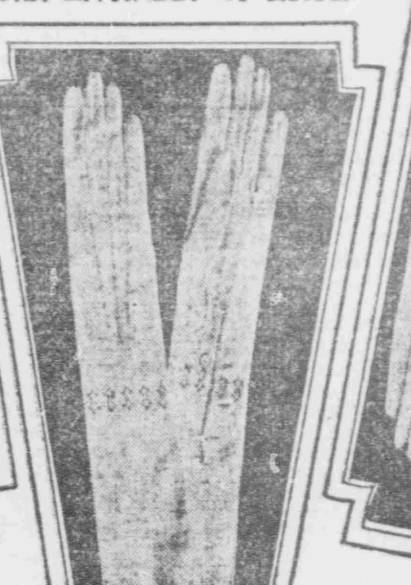
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A DISTINCT NOVELTY IN GIRDLES—BUILT ENTIRELY OF LACE.



An example of the new golf gloves in buff leather.



An example of the new evening gloves with real lace tops.



the shirring at the back. A plain elastic belt is seen with a butterfly buckle in gunmetal. Sealskin belts are always correct with tailor-made or outing costumes.

Perhaps nothing is as essential to a perfect toilette as a daintily kept and exquisitely gloved hand.

Many women, alas, lavish money on beautiful costumes and rich jewels only to leave their hands uncared for and their gloves soiled or ripped or at best not in harmonious keeping with their costumes.

Nowadays the woman in a mode has dozens of gloves for every occasion. Especially in the delicate shades so fashionable it is necessary to have at least a dozen pairs for each costume.

## The Newest Notes in Gloves and Shoes

One of the distinctly new gloves which is to be worn this fall is the embroidered suede in long and elbow lengths. Delicate sprays and wreaths of heather-bloom, forget-me-nots and wistaria blooms and dainty arabesque designs will be quite the vogue. Altogether a novelty is the combining of two shades

of kid in glove gloves. White gloves with inlays of delicate greens, blues and lavenders and slightly embroidered will be very good form for formal occasions. White driving gloves with soft mousquetaire effect and either buckled or with elastic strap at the wrist will be very smart. Riding gloves are made in whipcord style and in tan leather with white thumb and stitching.

Golf gloves come in buff leather with tan palm for driving, air vents over knuckles and buttons on top.

Evening gloves of kid with real lace tops will surely be very popular with those who have the white arms of sculpture.

Now that short dresses are the rule in the street and are in favor even for formal occasions, it is particularly essential that the shoes should be irreproachable in style and in perfect harmony with the costume.

An entirely new departure in boots is a dashing little street boot by Stern, New York. It is shown in a new leather called demi-patent, as pliable as kid,

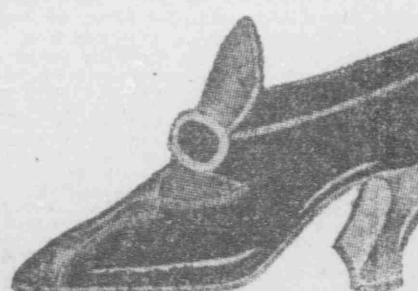
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One of the heavily brocaded evening slippers.



An original new leather pump slipper with red or gold heels and buckle.



It always pays to pay close attention to the style of veil in vogue at the moment. It is an easy matter to always have at hand the correct veils, whether chiffon or net, and it is very important that these little details should be carefully attended to, for often a handsome and becoming hat will lose all its style if worn with an old-fashioned or faded veil.

Net veils are not worn so constantly in summer as during the other seasons, but if one has straight hair or many short, unmanageable strands, it pays to forego a little comfort in hot weather to keep one's appearance as neat and attractive as possible. Summer and winter veils are quite unlike; not only is there generally to be found new designs each season, but colors are often worn at one time that are not countenanced at another. Black and white veils are always worn a great deal at this time of the year, even with dark hats, whereas in winter only black is worn. Among the new fads this year is the wearing of brown mesh veils on all possible occasions.

This veil has quite an open mesh, with numberless tiny chenille dots; large dots are seldom seen this summer.

As nearly as possible the brown veil should match the color of the hair, and even if the hair is very fair, a pale ecru is the brown which is most attractive, particularly with a leghorn or yellow straw hat. To a brunette or even to any woman with dark hair a brown or tan veil is more becoming, although the blonde finds little difference between this and the black and white mesh. For traveling in the city and whenever a veil is necessary in warm weather, the most comfortable one to wear is a plain single thread mesh. Even small dots are irritating at a time when everything helps toward increasing the natural nervousness, while a plain veil helps rather than hinders in that it keeps the annoying stray locks out of the way. Colored veils—blues, reds and greens—have fallen from favor of late,

although with a mauve costume the same shade is generally seen in the veil, as black or even brown is not particularly pretty with it.

Unquestionably chiffon veils, while not exactly going out of fashion, are not nearly so popular as was the case last year or the year before. For one thing the present style of hat does not admit of much further adornment, and its shape is not designed for the all covering yards of chiffon. There are some few flat sailor shapes with which it is comfortable to wear a flowing veil, and for tennis, to save the complexion, a chiffon veil may be tied over the brim of a flat hat. With a sailor or lingerie hat a veil is never correct, save as said above, a veil is permissible with a sailor hat for tennis or sailing. For traveling a veil is worn for convenience to ward off the dust, and the automobile veil is naturally still in existence, although much altered in size and shape. The chiffon veil that is worn in a railroad train should match the shade of the hat, be quite large, with a deep hem or border all around. Chenille dots of medium size are generally preferred to velvet. The same style of veil in white or pale colorings is worn with the round flat hat mentioned above. It must be wide enough to hang nearly to the shoulders and sufficiently long that it can be draped over the wide brim.

Lace veils have suddenly grown popular. In brown, white, black or ecru a lace veil is often very smart, but a mesh must be chosen that is not too thick a pattern, and often lace by the yard is found more becoming than the made up veil. Chantilly lace or Chantilly net, with a figured border, makes an attractive veil. It should be wide and full long. Many of the lace veils seen this season are of the most expensive and rarest quality of lace.

## PRETTY STRONG PROOF.

"Miss Passay is fearfully old, isn't she?"

"Guess she must be. Her youngest brother has just commenced playing golf."—Cleveland Plain Dealer.

## STYLES IN VEILS TO BE WORN THIS SEASON

These Little Details Are Always Very Important and Should Be Carefully Attended To.